



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

"THE ANGEL APPEARING TO THE SHEPHERDS" BY REMBRANDT

(Cover Illustration)

"The Angel Appearing to the Shepherds," etched by Rembrandt in 1634, belongs to the work of his first period, when the pure etched line was his commonest medium.

This print, from the James E. Scripps collection, has an interest for the student of the great Dutch master because it marks an important point in the development of his technique.

We have here one of Rembrandt's

earliest attempts to render tone, and we have those effects of dazzling light in the midst of darkness which we find rendered with such mastery in one of the greatest of all his prints—*"Christ Healing the Sick."*

There is perhaps too great a realism in the portrayal of this scene, but the composition is noble, and done with much of the power with which Rembrandt made the scenes of the Testament live again.

WATERCOLORS BY CHARLES H. WOODBURY

From the retrospective exhibition of paintings, drawings and etchings by Charles H. Woodbury held in April, two watercolor paintings, *"Mt. Pelee"* and *"The Young Porpoise,"* were acquired for the permanent collection. Mr. Woodbury's exhibition will be pleasantly remembered because it showed the entire range of his workmanship. He is an artist who has reached full maturity, who has been interested in every manifestation of life, who knows by long experience the resources and limitations of the various media and expresses himself equally well in any of them.

He seems to strike a more joyous note in watercolor. As both these pictures show, his delight in this medium, as well as his mastery of it,

is clearly revealed. Mr. Woodbury writes that he only takes to watercolor when it is exactly fitted to the subject, and for this reason there are never many of them. An artist of keen perception, poignancy of vision, and high esthetic ideals, he is not content with a realistic portrayal of the subject before him, but gives zest to it by interpreting it to us in a very personal way. He might be likened to a great musician who, comprehending his elements thoroughly, enlarges upon them and builds them up into a composition more forceful than the source of their inspiration. For instance, in *"Mt. Pelee,"* which shows the volcano in eruption, the upward trend of the lines in the composition gives force and power to the mighty up-



CHARLES H. WOODBURY. MT. PELEE.
WATERCOLOR ACQUIRED BY PURCHASE.

heaval that is there going on. He has also caught and revealed to us something of the mystery of this great play of elemental forces,—big, incomprehensible, — before whose unharnessed power we stand in awe.

"The Young Porpoise," in lighter vein, is equally well conceived and executed. The playful fish just about to do a nose dive through the crest of an oncoming wave is but an

incident in a tranquilly lovely seascape.

The great marine painters of America can be numbered on the fingers of one hand, and Mr. Woodbury is among the foremost of these. *"The Young Porpoise"* deals with his favorite theme, the ever-changing ocean, whose every mood he knows so well.

C. H. B.